



Russian Painting

From the 13th to the 20th Century

Catalogue 3s 6d

**AN EXHIBITION OF WORKS
BY RUSSIAN
AND SOVIET ARTISTS**

ROYAL ACADEMY OF ARTS

**THE ARTS COUNCIL
OF GREAT BRITAIN · 1959**

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GENERAL INFORMATION

The Exhibition opens on Thursday, January 1, and closes on Sunday, March 1, 1959 (provisional date).

Hours of admission:

Weekdays, 10 a.m. to 7 p.m.

Sundays, 2 p.m. to 6 p.m.

Price of admission, 2s. 6d.

Season Ticket, 10s.

Illustrated Catalogue, 3s. 6d. (by post 4s. 0d.)

SINGLE ADMISSION TICKETS

For the convenience of those who may wish to present them to their friends, Single Admission Tickets at 2s. 6d. each may be obtained at the Office of the Royal Academy.

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Principals of recognized Schools of Art can obtain Season Tickets for Art Students on their registers at 5s. each.

Single admission tickets at a reduced price may be obtained for Schools and Members of Staff Associations, Guilds, Girls' Clubs, etc. For particulars application should be made to the Secretary, Royal Academy of Arts, Piccadilly, W1.

Visitors are required to give up their sticks and umbrellas before entering the Galleries; they must be left with the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

Invalids may obtain the use of a wheeled chair during certain hours, without charge, by previous arrangement with the Secretary, to whom application should be made for the necessary order.

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The Restaurant is reached from Gallery II

FOREWORD

This year's winter exhibition at the Royal Academy offers the first representative survey of Russian painting to be seen in Western Europe, and its opening will give particular pleasure to those in Soviet Russia and Great Britain who have worked over a long period to bring it into being. Apart from its importance as an artistic landmark, it represents the first stage in an exchange of works of art between the two countries, and will be followed in 1960 by an exhibition in Soviet Russia of pictures by British masters organized by the British Council. The Royal Academy and the Arts Council, who are jointly responsible for mounting the present exhibition, are particularly anxious to record their gratitude to His Excellency the Soviet Ambassador, Mr J. A. Malik; to the Ministry of Culture in Moscow and to His Excellency Sir Patrick Reilly, H.M. Ambassador to Moscow, and the staff of the British Embassy there. They are also grateful to Mr V. Bogatyrev, Counsellor to the Embassy of the U.S.S.R. in London, and to members of the staff of the Cultural Relations Department of the Foreign Office and the Soviet Relations Committee of the British Council, for the energetic assistance they have given. Many Soviet museums and experts have shared in the preparation of the exhibition, and special mention should be made of the assistance given by Professor V. Loewinson-Lessing, Vice-Director of the State Hermitage Museum, Leningrad, and Mme Kusnetsova of the Pushkin Museum, Moscow, at the planning stage, and by Mr V. M. Zimenko, Editor of *Iskusstva*, and Mr S. S. Churakov, Artist-Restorer of the Central Restoration Workshops, Moscow, during the preparation and arrangement of the exhibition. The important task of translating the text of the Russian catalogue material has been carried out by Miss Mary Chamot of the Tate Gallery, and we are grateful to her and to Mrs Humphrey Brooke for acting as interpreters during the hanging of the exhibition.

CHARLES WHEELER

President of the Royal Academy

GABRIEL WHITE

Director of Art, Arts Council of Great Britain

INTRODUCTION

by G. NEDOSHIVIN

Deputy Director of the State Tretyakov Gallery, Moscow

The present exhibition consists of works belonging to a number of museums in the Soviet Union. In addition to those lent from the largest collection of Russian art in the U.S.S.R., the State Tretyakov Gallery in Moscow, it includes examples from collections in Lenin-grad, Kiev, Novgorod, Saratov, Zagorsk, Feodosia, etc., which have provided a series of first-rate pictures in order to acquaint the British public more fully with the development of our painting from the thirteenth century to the present day.

We hope that the exhibition will give British visitors the opportunity of forming a more or less clear picture of the achievements and evolution of Russian painting. Unlike our literature and music, our pictorial art is little known in Western Europe, yet Russian painters have made their own contribution to European culture and have created values which have a permanent artistic significance.

In order to understand the unique character of these treasures, it is necessary to bear in mind the special historical development of Russian art. Medieval artistic principles survived in Russia up to the turn of the seventeenth–eighteenth centuries, the time of Peter I's reforms. For this reason Russian painting took no part in the Renaissance and the movements of the seventeenth century, when a new pictorial system was being formed in Europe. But from the eighteenth century Russia entered with accelerated tempo into the general European progress and in the nineteenth century created an important and entirely independent school of painting, the guiding influence of which is still clearly felt in Russian national culture.

The most characteristic features of this school were bold and consistent realism and the keen realization of the link between artistic treatment and current social problems. It is no accident that Russian art of the nineteenth century was so clearly connected with the general movement of liberation and was nourished by its ideas.

But it should not be inferred from this that Russian artists neglected purely artistic problems. We find examples of splendid painting in the works of Alexander Ivanov, Repin, Surikov, Serov, Savrasov, Levitan and many others. The exhibition shows this convincingly.

The first section is devoted to early Russian icons, which have already gained universal recognition for their rare aesthetic perfection.

The Russian icon belongs to the highest achievements of medieval art. An unusual command of line, colour and rhythm bears witness to the consummate art of the early Russian masters, whose names remain for the most part unknown.

However, it would not be right to see the merits of icon painting only in their design. The early Russian icon was deeply expressive in the delicate emotion and humanity of its images, sometimes simple-hearted and patriarchal, sometimes majestically severe, sometimes refined and lyrical. The medieval masters filled their works with the genuine substance of life, with the real wisdom of the people. Bitter experiences fell to the lot of Russia in the middle ages, but these tempered the soul of the people and its best intentions and aspirations were cast in the choice forms of early Russian icon painting. Looking into these we hear the living tongue of a remote age; sometimes naïve like an old legend, but filled, as ancient poetry was, with true and exalted human feelings and ideas concerning beauty, valour and purity of heart, heroism and tenderness; we see a dream of happiness and justice.

The exhibition enables the spectator to trace the development of icon painting almost from its sources. The work produced before the Mongol invasion (*The Death of the Virgin* (2), early thirteenth century) is severely monumental, carried out in a hard, lapidary style. In the fourteenth and fifteenth centuries icon painting experienced a new expansion. Local schools were formed in a number of towns, in Novgorod, Pskov, Tver and above all in Moscow. Among the works of this period the newly discovered icon of *The Prophets* (13) should be noted, with its choice rhythms of line and colour; the expressive Pskov icon *Three Martyrs* (7) and the plastically delicate *Ascension* (8), which is related to the school of Tver.

The Moscow school produced in the early fifteenth century an

artist of genius in Andrei Rublev. Two icons in the exhibition are connected with his circle; the overdoor with a representation of the *Eucharist* (6) and the *Ascension* (5) from the Cathedral of the Dormition at Vladimir. In the works of Rublev, Russian icon painting attains truly classical perfection. The traditions of Rublev were carried on by the Moscow masters to the end of the fifteenth century, headed by the painter Dionysius to whom may be ascribed the icon of *Dmitry Prilutsky* from Vologda (15).

The sixteenth and seventeenth centuries were a period of transition when the break which led to the triumph of the new secular painting was taking place. Icon painting of this period had lost its purity of style to some extent, but continues to charm us by the naïve narration and the jewel-like quality of painting as in *The Virgin of Vladimir with Feasts and Saints* (10) by Prokopy Chirin.

The period of Peter I's reforms is the most important landmark in the history of Russian art. The whole of Russian culture took a bold step forward, casting aside the fetters of medieval backwardness. The antiquated canons of icon painting were deliberately broken up, and painting moved towards realistic representation.

The principal achievements of Russian painting in the eighteenth century were in the realm of portraiture. A group of accomplished painters created a whole gallery of remarkable portraits. Artists now aimed at rendering the characteristic features of human personalities, sharpness of intellect or delicacy of feeling, nobility or grace of outward appearance. Sometimes in the portraits of the representatives of aristocratic society we are conscious of worldly restraint, amiability trained by etiquette, occasionally a barely noticeable touch of strain. Often, in accordance with the requirements of the age, these portraits are solemn and stately, but not infrequently the images are striking in their intimacy, in spite of the conventional style which characterizes them all.

Leading portrait painters of the second half of the eighteenth century are represented in the exhibition. The oldest of them is the former serf Argunov, the talented author of the pure, poetic portrait of a *Peasant Woman in Russian Costume* (23). F. Rokotov created a series of remarkably fine, exquisitely painted portraits. His women are particularly alluring. In contrast to the lyrical, dreamy art of Rokotov, D. Levitsky painted portraits noted for clear precision of

characterization and strong objective, tactile painting. The third great portrait painter of the period, V. Borovikovsky, is simpler and more intimate than either of the other two. His portraits are filled with a somewhat sentimental poetry in the spirit of the end of the century.

In the second half of the eighteenth century landscape painting also began to develop in Russia and produced a leading painter in F. Alekseyev. This artist, inspired by the Venetian *veduta* painters, successfully mastered the traditions of eighteenth-century decorative landscape and created simple townscapes filled with atmosphere.

An important part in the development of Russian art was played by the Academy of Art founded in St Petersburg in 1757. It assisted in the professional training of artists and helped to spread the taste for fine art in society. One of the most gifted of the academic professors was A. Losenko. The sketch for *Hector's Farewell to Andromache* (22) by this master clearly shows his extraordinary pictorial temperament and the genuine passion of a great heroic style. The picture by D. Ivanov (24), the subject of which is taken from Russian history, is also carried out in a spirit of exalted classicism.

The next period in the development of Russian painting began in the first decade of the nineteenth century. This was the age which produced Pushkin, the age when the courageous generation which had defended their country against the Napoleonic invasion brought forth from its ranks the first fearless fighters against serfdom, and raised the banner of the Decembrist rebellion of 1825.

There was no Pushkin in the domain of the fine arts. But a reflection of his all-embracing genius appears to illumine the free, poetical portraits of O. Kiprensky, in which an artless naturalism harmonizes so perfectly with a pure and elevated conception of humanity. Kiprensky boldly broke away from the eighteenth century conventions; his manner was romantically pictorial as may be seen in this splendid portrait of *Darya Khvostova* (28).

The same spirit of inward freedom, of complete and clear acceptance of the world, is embodied by Sylvester Shchedrin in his Italian landscapes, filled with light and air, in which the harmonious feeling for nature seems to echo something of Pushkin's poetry.

The other great portrait painter of the early nineteenth century

was V. Tropinin. This artist did not possess the artistic freedom of Kiprensky, but though his art is modest, homely, sometimes even prosaic, it is eloquent with its unpretentious warmth of feeling. Beside portraits Tropinin drew his subjects from the people as in the *Peasant planing a Crutch* (25) shown in the exhibition.

A very important position in the art of this period is occupied by A. Venetsianov. His small pictures of peasant genre opened up new avenues for Russian painting; 'elevated creative art' was now able to convey the simple and natural poetry in the life of the Russian peasant, concerning whom the painter was able to say something deeply thought out and warmed by his feeling of intense love and respect. At the same time there is nothing trivial in Venetsianov's painting; his poetic feeling finds expression in clear classical forms.

The art of the first third of the nineteenth century is pervaded by a spirit of harmony, of fullness, of elevated humanity and clarity of soul. But very soon new notes begin to sound, bearing witness to the approaching crisis. Already in the works of the romantic painter K. Bryullov, who won European fame in his lifetime, we find sometimes a note of inward uneasiness, of spiritual conflict. He was becoming sensitive to the contradictions of life. The *Portrait of the Writer N. Kukolnik* (27), painted in the strong chiaroscuro peculiar to the artist, gives a clear reflection of this.

In the eighteen-forties the growing social crisis becomes more and more apparent. The hour when the old order of serfdom was to collapse was approaching. All the foremost promoters of Russian culture were inspired by democratic ideals and were eagerly and feverishly seeking the road to the future. The young generation of fighters, headed by Herzen and Belinsky, carried a wide circle of intelligentsia with them.

Painting did not lag behind the intellectual movements of the day. Although literature undoubtedly occupied the first place in the new cultural atmosphere the change was nevertheless signalized in art by the work of such painters as A. Ivanov and P. Fedotov.

A. Ivanov, a highly gifted painter, set out on his search from the noble traditions of classical art. The labour of his entire life was the monumental canvas *Christ appearing to the People*, one of the many sketches for which is represented in the exhibition (40). Ivanov

spent over twenty years on this picture, which is filled with heroic grandeur. The traditional Biblical theme is transformed here into an epic of the people, who are thirsting for revival and liberation, and of those who are striving to rouse them by ardent preaching. This subject was inspired by the fate of Russia, although the artist spent nearly the whole of his creative life in Italy. Ivanov's Utopian conception reflects the dim but powerful sensation of a colossal social crisis. It was not a matter of chance that during the year when Ivanov finished his work on the painting the alarm of Herzen's *Bell* first sounded in London.

Ivanov's whole life was an heroic act of self-denial. He was the first Russian artist to strive consciously and consistently to make art a great social force and to look upon painting as a moral duty, a service to the people. Later generations of Russian artists were to follow this noble tradition.

He tried passionately to bring art closer to actuality and to nature. He made countless studies for his picture and these studies of figures and landscapes are striking in their pictorial daring and freedom. Ivanov was one of the first European painters to pave the way for *plein-air* landscape painting.

P. Fedotov opened up new avenues for art in another direction. His *Poor Aristocrat's Breakfast* (36), *The Little Widow* (37) and other small pictures, filled with pulsating life, are saturated with revealing pathos and bitter anxiety for the 'small man', who is always abused. The artist drew his subjects from the very core of the social scene, approaching Gogol in this, and anticipated a whole movement in Russian painting of the second half of the century—the so-called critical realism.

By the middle of the nineteenth century this realistic movement in Russian painting had won a decided victory. It was an age of great social upsurge. Everything that was vital in art openly sided with the struggle of the people. Following the call of the leaders of revolutionary democracy, Chernishevsky and Dobrolyubov, the young artists boldly took up their positions against any kind of routine and conservatism and in favour of the ideals of truth, popularity and nationalism in art. These advanced ideals found their fullest and clearest expression in the 'Society for Travelling Art Exhibitions' (*Peredvizhniki*) which was formed in 1871; and included most of

the greatest artists of the day: Perov, Kramskoy, Gay, Savrasov, Shishkin, Repin, and Surikov.

The urge to be in the very midst of the life of the people brought genre painting to the forefront, filled with 'grief and anger', so close to the poetry of Nekrasov and the satire of Shchedrin.

One of the most outstanding representatives of the older generation of artist-democrats was the leader of the new school in Moscow, V. Perov. His pictures are drily painted, but with a delicate feeling for colour and expression, sometimes on the verge of the grotesque; some are remarkable for their merciless satire, others for a sense of tragedy in the life of the people. His portraits and studies of peasant types combine accuracy of representation with great psychological depth. Perov frequently portrayed the troubled and suffering like-ness of Dostoyevsky.

A whole series of masters were working at that time in the sphere of realistic genre. The life of the village before the reforms, the social conflicts of the cities, women's problems, all the most thorny questions of the social situation found an echo in the work of this group of artists. At the exhibition it is seen in N. Yaroshenko's *Girl Student* (46), a typical image of a representative of the democratic intelligentsia, and in V. Makovsky, a keen observer and the author of many original story-pictures from the lives of the little people of the Russia of his day.

The acknowledged leader and ideologist of the new movement was V. Kramskoy, a great thinker and an artist who was very much aware of social problems. He seldom tackled genre subjects. The psychological portrait was his sphere. Kramskoy's portraits are not remarkable for their richness in painting, but they attract attention by their intellectual concentration. In his paintings, his publications and his work as organizer among the *Peredvizhniki*, the depth of feeling in Kramskoy's personality is always clearly seen; he looked upon art as social service.

The same characteristic distinguishes the work of N. Gay, whose religious paintings, unrelated to any sort of confessionalism, are full of drama, sometimes turning to tragic expressiveness. It should be noted that in his late period when he painted the picture of *Christ and His Disciples leaving after the Last Supper* (61)—a sketch for which is exhibited—Gay was under the strong influence of Tolstoy.

The emotional tension of Gay's style also appears in his expressive portraits.

The second half of the nineteenth century was the period of the great development of Russian landscape painting. Enormous popularity was enjoyed by Aivazovsky, a daring painter of seascapes, who had a wonderful knowledge of this element and worked in the tradition of romanticism. But the main direction of Russian landscape at that period lay in depicting the simple, ungainly, but deeply poetical Russian scene. A. Savrasov, a master of delicate *plein-air*, possessed remarkable pictorial gifts. Astonishing freshness in the rendering of nature distinguishes the landscapes of F. Vasilyev, who died young, and Shishkin, who was in love with nature and faithful to a fault.

V. Vereshchagin, whose fame in his lifetime had spread literally through the whole world and was greater than that of any of his contemporaries, found a very individual course for his art. The exhibition does not contain any of his great battle-pieces in which he always appeared as a passionate opponent of war; but his ethnographical productions are no less interesting. An undaunted and inquisitive traveller, Vereshchagin painted views and national types of distant lands and took a special interest in the East.

The highest attainment of democratic realism in Russian painting is to be found in the work of such painters as Repin and Surikov and, a generation later, in Levitan and Serov.

The main characteristics of Repin's work are a broad grasp of reality, great pictorial skill in rendering the full-blooded life of nature, psychological insight, a sense of drama, and incorruptible social consciousness. With his brilliant painterly gifts and ardent temperament, and with a truly heroic strength recalling that of Tolstoy, he recorded on his canvases the whole of Russian life, the people of his day in their public and private existence. It is possible to appreciate Repin's genre subjects which sometimes attain epic proportions in the picture of *Volga Boatmen wading a River* (60). In his portraits, such as the *Portrait of V. Stasov* (56) painted in a single sitting with astonishing inspiration, or the *Portrait of L. Tolstoy* (57), the human personality is revealed in all its unique directness and at the same time in all its inner significance.

The second leader of Russian realistic painting was V. Surikov.

He was attracted almost exclusively by historical subjects, which he developed in his heroic monumental canvases as narratives of the people's tragic destiny. It is possible to get some idea of the *Morning of the Execution of the Strelzy* (66), *Boyarynya Morozova* (65 and 64) and other works by Surikov from the studies in the exhibition, remarkable for their rich sonorous painting and expression. The elemental talent of Surikov has been rightly associated with that of Mussorgsky in music.

Levitán and Serov played an important part in the history of Russian painting at the turn of the century. Levitán was a landscape painter and assimilated the best traditions of his teachers and friends. His new pictorial achievements in the rendering of light and air, the infinitely rich breath of life in nature, are to some extent parallel with the investigations of the impressionists. Levitán has created images of the Russian scene, for which he had a profound understanding, remarkable for their poetic entirety and lyrical depth.

V. Serov was the greatest realist of the late nineteenth and early twentieth centuries. Deep humanity is combined in his art with a sharp artistic vision of nature; noble clarity of thought and feeling with pulsating vitality; sober realism with a strong sense of style. Fine psychological insight, crystalline precision, and impeccable mastery appear in his portraits as well as in his lyrical genre subjects, such as the picture of *Children* (72).

The age when Serov lived and worked was the age of the approaching revolutionary revival of Russia. His art, full of bright hope, reflects the period of secret expectations, with which the hearts of all the best representatives of the democratic intelligentsia were filled during that heroic decade.

The Revolutionary period left its stamp on all Russian artists who had not lost the genuine artistic feeling. The contradictory and tragic art of Vrubel, with its poetically-fantastic images, is filled with a riotous spirit, uncompromising towards the trivial prose of bourgeois reality. His sparkling palette is full of restless anxiety, sometimes turning to confusion. The picture of artistic life in Russia in the early twentieth century is complicated and inconsistent. Various modernistic tendencies were opposed by a sufficiently strong realistic group, represented by a number of original and talented

masters. Some of these remained true to the traditions of the *Peredvizhniki*; others found new solutions, while keeping to the realm of realistic methods. To these artists belongs N. Kasatkin, the first painter of the life of the Russian working class, who quite logically became one of the ancestors of Soviet realistic art. Close to him stands S. Ivanov, an astute master, who boldly chose his themes from the depths of contemporary social conflicts. Such too is A. Arkhipov, whose picture *On the River Oka* (77) is a typical example of lyrical genre of the late *Peredvizhniki* style without any anecdotal content. A. Ryabushkin, the author mainly of historical genre pictures, may also be grouped with these masters, and so to a certain extent can B. Kustodiev.

At the beginning of the century impressionism developed in Russian art. K. Korovin was a delicate and talented landscape painter and an original theatrical designer. I. Grabar was also an impressionist in those days as may be seen in his *March Snow* (82); now he is one of the leading Soviet masters.

The society *Mir Iskusstva* (the World of Art) occupied an important position in Russian art at the beginning of the century. This was a complicated and contradictory artistic manifestation which already bore the stamp of the cultural crisis that swept over Russia in the pre-revolutionary years. But there were many gifted artists among its members. The best that they produced belongs to the sphere of historical landscape painting, which they were so fond of indulging in, and to theatrical decoration. The *Mir Iskusstva* group is represented by their leader A. Benois.

The last section of the exhibition is devoted to Soviet art. Obviously this section, which includes only some forty canvases, cannot give a full and many-sided idea of the historical development of Soviet art in all its various aspects and forms. Nevertheless the selection will enable the British visitor to get some idea of the general tendencies of our contemporary painting and to appreciate certain individual achievements. Unlike the sections devoted to pre-revolutionary art, this section consists not only of Russian artists. It includes examples of painters from the Ukraine (Yablonskaya, Kostetsky, Shatalin), Armenia (M. Saryan), Latvia (E. Kalnins, J. Osis), Estonia (P. Uutmaa), and Kirghizia (S. Chuikov).

It is well known that Soviet art is following the path of social

realism. It insists on the principles of truth, high ideals, and closeness to the people who are building communist society. But this does not by any means imply a uniformity of artistic methods. Even the few examples shown will convince the spectator how different is the approach to life and the general style of the various painters. The strained, stony style of A. Deineka is unlike the rich handling of B. Johanson, dependent on the tradition of Repin; the delicately lyrical, somewhat impressionistic landscapes of S. Gerasimov differ completely from the strongly modelled paintings by P. Konchalovsky or J. Mashkov; the satirically grotesque method used by Kukryniksy is entirely unlike the fresh poetic feeling for contemporary subjects of Y. Pimenov.

In short the general principles of social realism flourish in Soviet art in many individual solutions and original styles. It has been possible to illustrate in the exhibition characteristic examples of the various stages in the development of Soviet art. The early steps in absorbing the new material, which came about through the Revolution, are recorded in the canvases by V. Grekov, S. Malyutin, A. Deineka and B. Yakovleva. The first development of social realism in the thirties is characterized by the work of M. Nesterov, B. Johanson, K. Petrov-Vodkin, P. Korin, P. Konchalovsky, M. Saryan. Finally the post-war period, which is filled with various experiments, some of which may not yet be clearly defined, is represented in the works of various styles: historical paintings by V. Serov, and Kukryniksy, the social genre of Y. Pimenov, A. Plastov, T. Yablonskaya, C. Chuikov, E. Kalnins and others, and landscapes by S. Gerasimov, B. Domashnikov, G. Nissky, K. Yuon, etc.

The absence from the exhibition of works analogous to the widespread tendencies in the West, such as tachism, surrealism, abstract painting, etc., reflects the non-existence of such tendencies in Soviet art. We do not consider this a deficiency in our painting, as we are deeply convinced of the fruitlessness of any directions in art which lead away from the great realistic traditions of artistic culture throughout the world. We believe that these formalistic tendencies merely reflect the painful contradictions of present-day culture, and cannot renew art. According to our view, the only genuinely modern forms are those which somehow or other reveal the profound meaning of new life and the joy and suffering of the people.

EXPLANATORY NOTES

The Academy of Arts was founded by Catherine II in 1757 at St. Petersburg (renamed Petrograd in 1914 and Leningrad in 1924). In 1947 the All-Russian Academy of Arts was transferred to Moscow, but one of its branches, the Institute of Painting, Sculpture and Architecture named after Repin, remains in the old building of the Academy in Leningrad.

The Association for Travelling Exhibitions known as *Perevizhniki* (Travellers) was founded in 1870 as a reaction against the academic style. The artists preferred national subjects and realistic treatment.

Mir Iskusstva (The World of Art) was the name of a journal and an exhibition society founded in St. Petersburg by Diaghilev and Benois in 1898. It attracted artists who were in close touch with Western art movements. Later the Moscow artists published a journal on similar lines, *Zolotoye Runo* (The Golden Fleece), 1906–9.

R.S.F.S.R. stands for Russian Socialist Federal Soviet Republic.

GALLERY I

ICONS

In Russian churches the principal icons are placed on the *iconostasis*, a screen which separates the altar from the congregation. The Royal Doors in the screen are closed during the celebration, and there is usually a painting of Christ giving bread and wine to the disciples in the spandrels over the door (see No. 6). On the actual doors there are generally paintings of the Annunciation above and of the four evangelists below (No. 3). An image of the Virgin is often placed on the right of the door (No. 9) and local patron saints on the left (Nos. 12 and 15). The first tier over the doors usually shows the Deesis (Christ with the Virgin and St. John) flanked by archangels, apostles and saints. Over this are smaller representations of the Feasts of the Church (No. 5) and above this again are the prophets (No. 13).

Icons were often covered with silver mounts (*oklad*) leaving only the faces and hands visible. Part of such a mount is seen in No. 12. Since the Revolution these mounts have been removed in many cases, and the icons cleaned to reveal the original painting.

All icons, unless otherwise described, are painted in tempera.

Attributed to the Novgorod School

- 1 THE DESCENT INTO HELL. 13th cent.

From the Vvedensky (Presentation) Monastery, Tikhvin
Oil on wood. $50\frac{1}{4}$ by $25\frac{1}{8}$ in. (77 by 64 cm.)

Lent by the Museum of Art and History, Novgorod

- 2 THE DEATH OF THE VIRGIN. Early 13th cent.

From the Desiatinny Monastery, Novgorod
Wood. 61 by $50\frac{3}{8}$ in. (155 by 128 cm.)
Lent by the Tretyakov Gallery, Moscow

Moscow School

- 3 THE EVANGELIST MARK. Early 15th cent.

From the Anichkov Palace
Wood. 20 by $14\frac{1}{8}$ in. (51 by 36 cm.)
Lent by the Tretyakov Gallery, Moscow

Novgorod School

- 4 THE DEATH OF THE VIRGIN.** 14th cent.

From the village church of Kuritsk on Lake Ilmen

Oil on wood. 50 by 56½ in. (127 by 92 cm.)

Lent by the Museum of Art and History, Novgorod

Andrei Rublev, c. 1370-1430, and Daniel Chyorny (The Black)

- 5 THE ASCENSION.** 1408

From the feast tier of the Uspensky cathedral in Vladimir and later
in the village of Vasilyev

Wood. 49½ by 56½ in. (125 by 92 cm.)

Lent by the Tretyakov Gallery, Moscow

Attributed to Daniel Chyorny (The Black). Died after 1430

- 6 OVERDOOR WITH A REPRESENTATION OF THE EUCHARIST.** 15th cent.

From the village of Blagoveshchenye near Zagorsk

Wood. 29½ by 43½ in. (75 by 11 cm.)

Lent by the Tretyakov Gallery, Moscow

Pskov School

- 7 THREE MARTYRS: VARVARA, PARASKEVA AND ULYANA.** 14th cent.

From the Varvarinsky (St. Barbara) church, Pskov

Wood. 55½ by 42½ in. (141 by 107 cm.)

Lent by the Tretyakov Gallery, Moscow

Moscow or Tver School

- 8 THE ASCENSION.** 15th cent.

From Tver

Wood. 40½ by 32 in. (103 by 81 cm.)

Lent by the Tretyakov Gallery, Moscow

GALLERY II

ICONS

School of Moscow

- 9 THE VIRGIN AND CHILD OF GEORGIA (GRUZINSKAYA). 15th cent.
Oil on wood. $41\frac{3}{4}$ by $32\frac{1}{2}$ in. (106 by 83 cm.)
Lent by the Russian Museum, Leningrad

Prokopy Chirin. Died in mid-17th cent. (Stroganov School)

- 10 THE VIRGIN OF VLADIMIR WITH FEASTS AND SAINTS. Triptych.
Early 17th cent.
Wood. $17\frac{5}{8}$ by $16\frac{1}{8}$; $17\frac{5}{8}$ by $7\frac{7}{8}$; $17\frac{5}{8}$ by $7\frac{7}{8}$ in. (45 by 41; 45 by 20;
45 by 20 cm.)
Inscribed on back of shutters: *Pr . . . Chirin*
Lent by the Tretyakov Gallery, Moscow

Simon Spiridonov Kolmogoretz (Yaroslavl School)

- 11 THE PROPHET ELIJAH WITH SCENES FROM HIS LIFE. 17th cent.
Wood. $57\frac{7}{8}$ by $44\frac{7}{8}$ in. (147 by 114 cm.)
Lent by the District Museum of Art, Yaroslavl

Novgorod School

- 12 THEODORE STRATELATES WITH SCENES FROM HIS LIFE. c. 1500
Oil on wood. $43\frac{1}{4}$ by $27\frac{1}{2}$ in. (110 by 70 cm.)
Lent by the Museum of Art and History, Novgorod

Novgorod School

- 13 THE PROPHETS DANIEL, DAVID AND SOLOMON. Second half of the
15th cent.
Wood. $26\frac{1}{4}$ by $70\frac{1}{2}$ in. (67 by 179 cm.)
Lent by the Tretyakov Gallery, Moscow

Rostov-Suzdal School

- 14 'IN THEE REJOICETH . . .' 16th cent.
From the village church of Troitsa-Bor, near Rostov the Great; the
title is from a hymn in praise of the Virgin.
Wood. 63 by $55\frac{1}{8}$ in. (160 by 140 cm.)
Lent by the Tretyakov Gallery, Moscow

Dionysius, c. 1440- after 1500

- 15 DMITRY PRILUTSKY WITH SCENES FROM HIS LIFE. Late 15th cent. He was a follower of St. Sergei Radonezhsky; founded a monastery in Vologda, and is said to have performed many miracles and died in 1391.

Oil on wood. $43\frac{1}{4}$ by $27\frac{1}{2}$ in. (110 by 70 cm.)

Lent by the Regional Museum of Local History, Vologda

Novgorod School

- 16 ST. GEORGE AND THE DRAGON. Late 15th cent.

Wood. $45\frac{1}{4}$ by $31\frac{1}{8}$ in. (110 by 79 cm.)

Lent by the Tretyakov Gallery, Moscow

GALLERY III

18th CENTURY

All works in this and subsequent galleries are painted in oil on canvas unless otherwise stated.

Dmitry Grigoryevich Levitsky, 1735-1822

- 17 PORTRAIT OF COUNT YAKOV EFIMOVICH SIEVERS (1731-1808). 1779
 $32\frac{5}{8}$ by $26\frac{7}{8}$ in. (83 by 68.5 cm.)

Lent by the Tretyakov Gallery, Moscow

Vladimir Lukich Borovikovsky, 1757-1825

- 18 PORTRAIT OF VERA IVANOVNA ARSENYEVA. c. 1790-1800
28 by $22\frac{3}{8}$ in. (71.5 by 56.6 cm.)

Lent by the Russian Museum, Leningrad

Dmitry Grigoryevich Levitsky, 1735-1822

- 19 PORTRAIT OF TWO SMOLNY INSTITUTE PUPILS, DAVYDOVA AND RZHEVSKAYA. 1773

63 by $40\frac{1}{2}$ in. (160 by 105 cm.)

Lent by the Russian Museum, Leningrad

Vladimir Lukich Borovikovsky, 1757-1825

- 20 PORTRAIT OF ELENA ALEXANDROVNA NARYSHKINA (1785-1855). 1799
28 $\frac{3}{4}$ by 23 $\frac{5}{8}$ in. (72.8 by 59.6 cm.)
Lent by the Tretyakov Gallery, Moscow

Feodor Stepanovich Rokotov, 1736-1808

- 21 PORTRAIT OF ALEXANDRA PETROVNA STRUYSKAYA. 1772
25 $\frac{1}{2}$ by 18 $\frac{5}{8}$ in. (59.8 by 47.5 cm.)
Lent by the Tretyakov Gallery, Moscow
-

GALLERY IV

18th AND EARLY 19th CENTURY

Anton Pavlovich Losenko, 1737-1773

- 22 HECTOR'S FAREWELL TO ANDROMACHE. Sketch. 1773
18 $\frac{1}{2}$ by 24 $\frac{1}{8}$ in. (46.6 by 61.5 cm.)
Lent by the Tretyakov Gallery, Moscow

Ivan Petrovich Argunov, 1727-1802

- 23 PORTRAIT OF A PEASANT WOMAN IN RUSSIAN COSTUME. 1784
26 $\frac{3}{8}$ by 21 $\frac{1}{4}$ in. (67 by 53.6 cm.)
Lent by the Tretyakov Gallery, Moscow

Dmitry Ivanovich Ivanov, 1782—died after 1810

- 24 THE HERMIT FEODOSY BORETSKY HANDING THE SWORD OF RATMIR TO MIROSLAV, THE YOUTHFUL LEADER OF THE PEOPLE OF NOVGOROD, WHO WAS DESIGNATED BY MARTHA THE REGENT AS A HUSBAND FOR HER DAUGHTER XENIA. 1808
63 $\frac{1}{8}$ by 77 $\frac{1}{8}$ in. (160.5 by 196 cm.)
Lent by the Russian Museum, Leningrad

Vasily Andreyevich Tropinin, 1776-1857

- 25 PEASANT PLANING A CRUTCH. 1854
27 $\frac{7}{8}$ by 22 $\frac{1}{2}$ in. (71 by 57.4 cm.)
Lent by the Tretyakov Gallery, Moscow

- Vasily Andreyevich Tropinin, 1776-1857**
- 26 PORTRAIT OF KONSTANTIN GEORGIYEVICH RAVICH. 1825
26 by 20½ in. (66 by 52 cm.)
Lent by the Tretyakov Gallery, Moscow
- Karl Pavlovich Bryullov, 1799-1852**
- 27 PORTRAIT OF THE WRITER NESTOR VASILYEVICH KUKOLNIK (1809-1868). 1836
46 by 52½ in. (117 by 81.7 cm.)
Lent by the Tretyakov Gallery, Moscow
- Orest Adamovich Kiprensky, 1782-1836**
- 28 PORTRAIT OF DARYA NIKOLAYEVNA KHVOSTOVA. 1814
27⅔ by 22⅓ in. (71 by 57.8 cm.)
Lent by the Tretyakov Gallery, Moscow
- Orest Adamovich Kiprensky, 1782-1836**
- 29 SELF-PORTRAIT (?). 1822-1823
29⅔ by 24⅔ in. (76 by 62 cm.)
Lent by the Tretyakov Gallery, Moscow
- Alexei Gavrilovich Venetsianov, 1780-1847**
- 30 PEASANT CHILDREN IN A FIELD. c. 1820
15 by 11¾ in. (38.5 by 30 cm.)
Lent by the Russian Museum, Leningrad
- Alexei Gavrilovich Venetsianov, 1780-1847**
- 31 PEASANT GIRL WITH A CALF. c. 1829
25⅔ by 20⅔ in. (65.5 by 53 cm.)
Lent by the Tretyakov Gallery, Moscow
- Alexei Gavrilovich Venetsianov, 1780-1847**
- 32 PEASANT GIRL WITH A SCYTHE AND A RAKE ('PELAGEYA'). Probably c. 1826
Oil on wood. 8¾ by 6¾ in. (22.5 by 17.5 cm.)
Lent by the Russian Museum, Leningrad
- Sylvester Feodosievich Shchedrin, 1791-1830**
- 33 A VERANDA, WITH VINES. 1828
16¾ by 24 in. (42.5 by 60.8 cm.)
Lent by the Tretyakov Gallery, Moscow

Feodor Yakovlevich Alexeyev, 1753-1824

- 34 VIEW OF THE PALACE QUAY FROM THE PETER AND PAUL FORTRESS,
ST. PETERSBURG. 1794
 $27\frac{1}{2}$ by $42\frac{1}{2}$ in. (70 by 108 cm.)
Lent by the Tretyakov Gallery, Moscow

Sylvester Feodosievich Shchedrin, 1791-1830

- 35 VIEW OF SORRENTO. 1826
 $17\frac{1}{4}$ by $25\frac{5}{8}$ in. (44 by 60 cm.)
Lent by the Tretyakov Gallery, Moscow
-
-

GALLERY V

19th CENTURY

Pavel Andreyevich Fedotov, 1815-1852

- 36 A POOR ARISTOCRAT'S BREAKFAST
20 by $16\frac{1}{2}$ in. (51 by 42 cm.)
Lent by the Tretyakov Gallery, Moscow

Pavel Andreyevich Fedotov, 1815-1852

- 37 THE LITTLE WIDOW. 1851
 $22\frac{1}{2}$ by $17\frac{3}{8}$ in. (57.5 by 44.4 cm.)
Lent by the District Land Museum, Ivanov

Alexander Andreyevich Ivanov, 1806-1858

- 38 HEAD OF A WOMAN. Study for the figure of John the Baptist in the
picture *Christ Appearing to the People* in the Tretyakov Gallery.
 $22\frac{1}{2}$ by $17\frac{1}{4}$ in. (57 by 44 cm.)
Lent by the Tretyakov Gallery, Moscow

Alexander Andreyevich Ivanov, 1806-1858

- 39 AN OLIVE TREE, VALLEY OF ARICCI. 1841
 $24\frac{1}{8}$ by $17\frac{3}{8}$ in. (61.4 by 44.4 cm.)
Lent by the Tretyakov Gallery, Moscow

Alexander Andreyevich Ivanov, 1806-1858

- 40 CHRIST APPEARING TO THE PEOPLE. Sketch for the picture of 1837-1857 in the Tretyakov Gallery. Nos. 39, 42 and 43 are also related to the same composition.

From the Stroganov Collection
18 $\frac{7}{8}$ by 26 in. (47.8 by 66.2 cm.)

Ivan Konstantinovich Aivazovsky, 1817-1900

- 41 THE SEA. 1864

46 $\frac{7}{8}$ by 66 $\frac{1}{8}$ in. (119 by 168 cm.)

Lent by the I. K. Aivazovsky Gallery, Feodosia

Alexander Andreyevich Ivanov, 1806-1858

- 42 THREE NUDE BOYS ON WHITE, RED AND BLUE DRAPERYES

18 $\frac{7}{8}$ by 25 $\frac{1}{4}$ in. (47.7 by 64.2 cm.)

Lent by the Russian Museum. Leningrad

Alexander Andreyevich Ivanov, 1806-1858

- 43 OLIVE TREES NEAR THE CEMETERY AT ALBANO: NEW MOON

16 $\frac{1}{2}$ by 24 $\frac{5}{8}$ in. (42.5 by 62.5 cm.)

Lent by the Tretyakov Gallery, Moscow

Feodor Alexandrovich Vasilyev, 1850-1873

- 44 AFTER THE RAIN. 1869

11 $\frac{7}{8}$ by 15 $\frac{3}{4}$ in. (30.2 by 40 cm.)

Lent by the Tretyakov Gallery, Moscow

Ivan Nikolayevich Kramskoy, 1837-1887

- 45 PORTRAIT OF THE ARTIST IVAN IVANOVICH SHISHKIN. 1880

45 $\frac{3}{8}$ by 32 $\frac{7}{8}$ in. (115.5 by 83.5 cm.)

Lent by the Russian Museum, Leningrad

Nikolai Alexandrovich Yaroshenko, 1846-1898

- 46 A GIRL STUDENT. 1883

52 $\frac{3}{4}$ by 32 $\frac{5}{8}$ in. (134 by 83 cm.)

Lent by the Museum of Russian Art, Kiev

Vladimir Egorovich Makovsky, 1846-1920

- 47 ON THE BOULEVARD. 1886-1887

Sketch for a larger picture in the Tretyakov Gallery.

20 $\frac{7}{8}$ by 26 $\frac{3}{4}$ in. (53 by 68 cm.)

Lent by the Tretyakov Gallery, Moscow

Feodor Alexandrovich Vasilyev, 1850-1873

- 48 AN ABANDONED MILL**

17 $\frac{3}{4}$ by 22 $\frac{1}{8}$ in. (45.4 by 56.4 cm.)

Lent by the Tretyakov Gallery, Moscow

Ivan Ivanovich Shishkin, 1832-1898

- 49 AN OAK GROVE. 1887**

49 $\frac{1}{8}$ by 76 in. (125 by 193 cm.)

Lent by the Museum of Russian Art, Kiev

Alexei Kondratyevich Savrasov, 1830-1897

- 50 A RAINBOW. 1875**

17 $\frac{5}{8}$ by 22 $\frac{3}{8}$ in. (45 by 57 cm.)

Lent by the Russian Museum, Leningrad

Alexei Kondratyevich Savrasov, 1830-1897

- 51 VIEW OF A VILLAGE. 1867**

25 $\frac{1}{2}$ by 39 $\frac{1}{2}$ in. (65 by 100.7 cm.)

Lent by the Tretyakov Gallery, Moscow

Vasily Vasilyevich Vereshchagin, 1842-1904

- 52 A RICH KIRGHIZ HUNTER WITH A FALCON. 1871**

44 $\frac{1}{2}$ by 28 $\frac{3}{8}$ in. (113 by 72.2 cm.)

Lent by the Tretyakov Gallery, Moscow

GALLERY VI

19th CENTURY

Vasily Grigoryevich Perov, 1833-1882

- 53 PORTRAIT OF THE WRITER FEODOR MIKHAILOVICH DOSTOYEVSKY
(1822-1881). 1872**

39 by 31 $\frac{5}{8}$ in. (99 by 80.5 cm.)

Lent by the Tretyakov Gallery, Moscow

Vasily Grigoryevich Perov, 1833-1882

- 54 THE DROWNED WOMAN. Sketch for the picture of 1867 in the Tretyakov Gallery.
17 $\frac{1}{8}$ by 22 $\frac{5}{8}$ in. (43.5 by 57.5 cm.)
Lent by the Tretyakov Gallery, Moscow

Vasily Grigoryevich Perov, 1833-1882

- 55 'TOM THE OWL' (nickname of an old peasant). 1868
Oil on wood. 17 $\frac{5}{8}$ by 14 $\frac{1}{2}$ in. (44.8 by 36.8 cm.)
Lent by the Tretyakov Gallery, Moscow

Ilya Efimovich Repin, 1844-1930

- 56 PORTRAIT OF THE MUSIC AND ART CRITIC VLADIMIR VASILYEVICH STASOV (1824-1906). 1883
29 $\frac{1}{8}$ by 23 $\frac{7}{8}$ in. (74 by 60 cm.)
Lent by the Russian Museum, Leningrad

Ilya Efimovich Repin, 1844-1930

- 57 PORTRAIT OF THE WRITER LEV NIKOLAYEVICH (LEO) TOLSTOY (1828-1910). 1887
48 $\frac{3}{4}$ by 34 $\frac{5}{8}$ in. (124 by 88 cm.)
Lent by the Tretyakov Gallery, Moscow

Ilya Efimovich Repin, 1844-1930

- 58 PORTRAIT OF NADIA REPIN (1874-1931), daughter of the artist. 1881
25 $\frac{5}{8}$ by 21 $\frac{1}{4}$ in. (65.2 by 54 cm.)
Lent by the Radishchev Museum of Art, Saratov

Ilya Efimovich Repin, 1844-1930

- 59 HEAD OF A PEASANT. Study for a picture of 1895 *Religious procession in the Kursk Region* in the Tretyakov Gallery.
25 $\frac{1}{4}$ by 19 $\frac{1}{4}$ in. (59 by 49 cm.)
Lent by the Museum of Russian Art, Kiev

Ilya Efimovich Repin, 1844-1930

- 60 VOLGA BOATMEN WADING. 1872
24 $\frac{3}{8}$ by 38 $\frac{1}{8}$ in. (62 by 97 cm.)
Lent by the Tretyakov Gallery, Moscow

Nikolai Nikolayevich Gay, 1831-1894

- 61 CHRIST AND HIS DISCIPLES LEAVING FOR GETHSEMANE AFTER THE LAST SUPPER. 1888. Sketch for a picture of 1889.
25 $\frac{5}{8}$ by 33 $\frac{3}{8}$ in. (65.3 by 85 cm.)
Lent by the Tretyakov Gallery, Moscow

Nikolai Nikolayevich Gay, 1831-1894

- 62 SELF-PORTRAIT. 1895
27 $\frac{1}{8}$ by 20 $\frac{1}{2}$ in. (69.5 by 52.5 cm.)
Lent by the Museum of Russian Art, Kiev

Vasily Ivanovich Surikov, 1848-1916

- 63 A YOUNG NOBLEWOMAN WITH HANDS FOLDED ON HER BOSOM. Study of an onlooker for the picture *Boyarynya Morozova* of 1887 in the Tretyakov Gallery.
Boyarynya Morozova was persecuted for her adherence to the old faith after reforms had been introduced in the Russian Church in the seventeenth century, causing a schism.
18 $\frac{1}{8}$ by 15 $\frac{5}{8}$ in. (46 by 55.5 cm.)
Lent by the Tretyakov Gallery, Moscow

Vasily Ivanovich Surikov, 1848-1916

- 64 AN IMBECILE. Study for the picture *Boyarynya Morozova* of 1887
26 $\frac{3}{4}$ by 21 $\frac{3}{4}$ in. (68.5 by 55.5 cm.)
Lent by the A. M. Gorky District Museum of Art, Kirov

Vasily Ivanovich Surikov, 1848-1916

- 65 HEAD OF A YOUNG OARSMAN. 1905. Study for the picture of 1907
Stepan Razin in the Russian Museum, Leningrad.
22 by 13 $\frac{3}{4}$ in. (56 by 35 cm.)
Lent by the V. I. Surikov House Museum, Krasnoyarsk

Vasily Ivanovich Surikov, 1848-1916

- 66 A GUARDSMAN AWAITING EXECUTION. 1879. Study for the picture of 1883 *Morning of the Execution of the Strelzy* (hereditary yeomanry) in the Tretyakov Gallery, Moscow.
The execution took place in the reign of Peter I when the yeomen of the guard mutinied against his reforms.
12 $\frac{1}{8}$ by 9 in. (31 by 23 cm.)
Lent by the Tretyakov Gallery, Moscow

- Isaak Ilyich Levitan, 1861-1900**
- 67 AFTER RAIN; THE RIVER BANK. 1889
31½ by 49½ in. (80 by 125 cm.)
Lent by the Tretyakov Gallery, Moscow
- Vasily Ivanovich Surikov, 1848-1916**
- 68 HEAD OF A YOUNG GIRL. Study for a picture of 1891 *Capture of the Snow Fort* in the Russian Museum, Leningrad.
12½ by 9½ in. (31.5 by 24.5 cm.)
Lent by the Tretyakov Gallery, Moscow
- Isaak Ilyich Levitan, 1861-1900**
- 69 MARCH. 1895
23½ by 29½ in. (60 by 75 cm.)
Lent by the Tretyakov Gallery, Moscow
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-

GALLERY VII

19th AND EARLY 20th CENTURY

- Konstantin Alexeyevich Korovin, 1861-1939**
- 70 A CAFÉ IN YALTA. 1905
17½ by 28½ in. (44.5 by 71.5 cm.)
Lent by the Tretyakov Gallery, Moscow
- Konstantin Alexeyevich Korovin, 1861-1939**
- 71 IN WINTER. 1894
14½ by 20½ in. (37.2 by 52.5 cm.)
Lent by the Tretyakov Gallery, Moscow
- Valentin Alexandrovich Serov, c. 1865-1911**
- 72 CHILDREN. Study for a larger picture of 1899 in the Russian Museum.
The children are the artist's two boys at the seaside in Finland.
27¾ by 21¼ in. (71 by 54 cm.)
Lent by the Russian Museum, Leningrad

Valentin Alexandrovich Serov, c. 1865-1911

- 73 PORTRAIT OF THE SINGER FRANCESCO TAMAGNO (1851-1905). 1893
30 $\frac{3}{4}$ by 27 $\frac{1}{4}$ in. (78.3 by 69.2 cm.)
Lent by the Tretyakov Gallery, Moscow

Mikhail Alexandrovich Vrubel, 1856-1910

- 74 A FORTUNE-TELLER, 1895.
55 $\frac{1}{2}$ by 33 $\frac{7}{8}$ in. (135.5 by 86.5 cm.)
Lent by the Tretyakov Gallery, Moscow.

Valentin Alexandrovich Serov, c. 1865-1911

- 75 PORTRAIT OF THE WRITER NIKOLAI SEMENOVICH LESKOV (N. STEBNITSKI) (1831-1895). 1894
25 $\frac{1}{2}$ by 20 $\frac{7}{8}$ in. (64 by 53 cm.)
Lent by the Tretyakov Gallery, Moscow

Nikolai Alexeyevich Kasatkin, 1859-1930

- 76 A WOMAN MINER. 1894
25 $\frac{5}{8}$ by 17 $\frac{5}{8}$ in. (65.4 by 45 cm.)
Lent by the Tretyakov Gallery, Moscow

Abram Efimovich Arkhipov, 1862-1930

- 77 ON THE RIVER OKA. 1890
16 $\frac{1}{8}$ by 30 in. (40.8 by 76.5 cm.)
Lent by the Tretyakov Gallery, Moscow

Sergey Vasilyevich Ivanov, 1864-1910

- 78 'THEY'RE COMING!' THE PUNITIVE DETACHMENT
An incident in the revolution of 1905. Peasants are holding up an icon as a protection against the soldiers coming to quell the rising.
Oil on paper. 18 $\frac{5}{8}$ by 29 $\frac{1}{4}$ in. (47.5 by 74.5 cm.)
Lent by the Tretyakov Gallery, Moscow

Andrei Petrovich Ryabushkin, 1861-1904

- 79 RUSSIAN WOMEN OF THE 17TH CENTURY IN CHURCH. 1899
21 by 27 $\frac{1}{4}$ in. (53.5 by 68.8 cm.)
Lent by the Tretyakov Gallery, Moscow

Boris Mikhailovich Kustodiev, 1878-1927

- 80 CARNIVAL WEEK. 1916**

It is an old custom in Russia to go for joy-rides on sledges during the last week before Lent.

24 by 48 $\frac{3}{8}$ in. (61 by 125 cm.)

Lent by the Tretyakov Gallery, Moscow

Mikhail Alexandrovich Vrubel, 1856-1910

- 81 NIGHT PASTURES. 1900**

This is related to a painting *Pan* in the Tretyakov Gallery.

50 $\frac{3}{4}$ by 70 $\frac{7}{8}$ in. (129 by 180 cm.)

Lent by the Tretyakov Gallery, Moscow

Igor Emanuilovich Grabar, born 1871

- 82 MARCH SNOW. 1904**

51 $\frac{1}{2}$ by 24 $\frac{3}{8}$ in. (80 by 62 cm.)

Lent by the Tretyakov Gallery, Moscow

Alexander Nikolayevich Benois, born 1870

- 83 THE FOUNTAIN GARDEN, VERSAILLES, AUTUMN. 1905**

Pen and gouache. 16 $\frac{5}{8}$ by 25 $\frac{5}{8}$ in. (42.5 by 65.3 cm.)

Lent by the Tretyakov Gallery, Moscow

Alexander Nikolayevich Benois, born 1870

- 84 A VENETIAN FESTIVAL OF THE 16TH CENTURY. 1912**

A sketch for Debussy's ballet *Les Fêtes* intended for the Russian season in Paris, but not used.

Gouache. 26 by 40 $\frac{1}{8}$ in. (65.7 by 102 cm.)

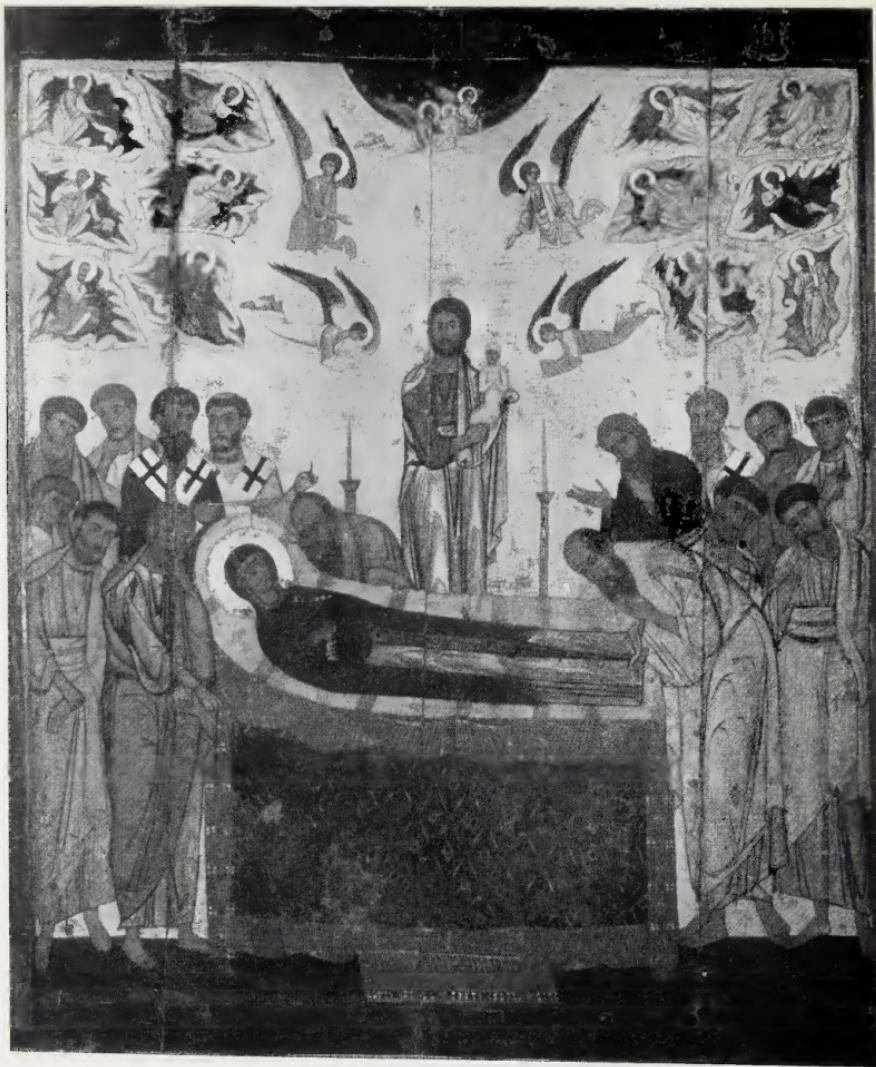
Lent by the Tretyakov Gallery, Moscow



1 The Prophets Daniel, David and Solomon (13).
Novgorod School. Second half of the 15th cent.
Tretyakov Gallery, Moscow



26 $\frac{1}{4}$ × 70 $\frac{1}{2}$ in. (67 × 179 cm.)



II The Death of the Virgin (2)

Attributed to the Novgorod School. Early 13th cent.

Tretyakov Gallery, Moscow

61 x 50 $\frac{3}{4}$ in. (155 x 128 cm.)



III The Prophet Elijah with Scenes from his Life (11)

Simon Spiridonov Kolmogoretz (Yaroslavl School). 17th cent.

District Museum of Art, Yaroslavl

$57\frac{7}{8} \times 44\frac{7}{8}$ in.

(147×114 cm.)



IV Portrait of a Peasant Woman in Russian Costume (23)

Ivan Petrovich Argunov

Tretyakov Gallery, Moscow

$26\frac{3}{8} \times 21\frac{1}{4}$ in.
(67 \times 55.6 cm.)



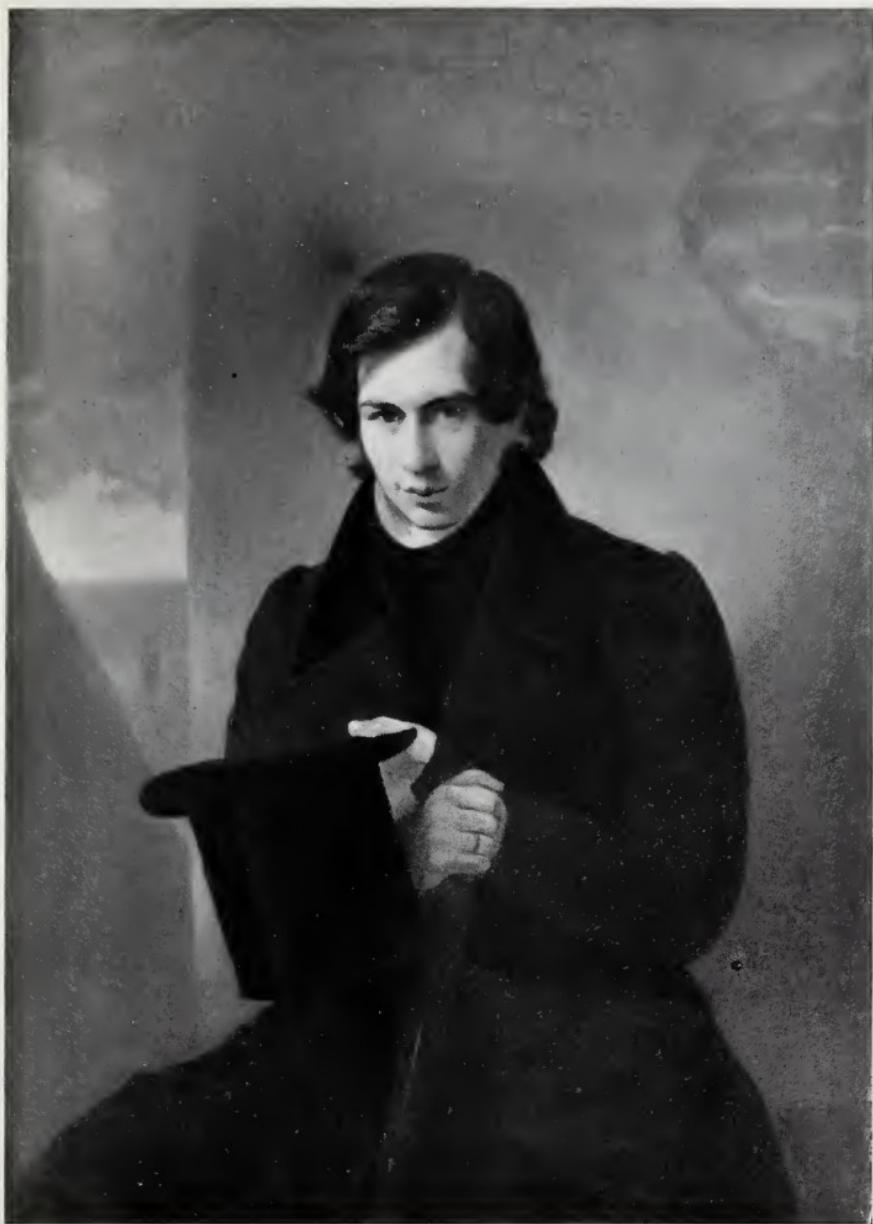
v **Two Smolny Institute Pupils** (19)
Dmitry Grigoryevich Levitsky
Russian Museum, Leningrad

$65 \times 40\frac{1}{2}$ in. (160 \times 105 cm.)



VI Peasant Girl with a Calf (31)
Alexei Gavrilovich Venetsianov
Tretyakov Gallery, Moscow

$25\frac{5}{8} \times 20\frac{7}{8}$ in. (65.5×53 cm.)



VII **Portrait of the Writer Nestor Vasilyevich Kukolnik (27)**

Karl Pavlovich Bryullov

Tretyakov Gallery, Moscow

46 × 32½ in. (117 × 81.7 cm.)



VIII. View of the Palace Quay from the Peter and Paul Fortress, St. Petersburg (54) $27\frac{1}{2} \times 42\frac{1}{2}$ in. (70 \times 108 cm.)
Feodor Yakovlevich Alexeyev
Tret'yakov Gallery, Moscow



IX After Rain; the River Bank (67)
Isaak Ilyich Levitan
Tretyakov Gallery, Moscow

$51\frac{1}{2} \times 49\frac{1}{8}$ in. (80×125 cm.)



x The Little Widow (37)
Pavel Andreyevich Fedotov
District Land Museum, Ivanov

$22\frac{1}{2} \times 17\frac{3}{8}$ in. (57.5 \times 44.4 cm.)



XI A Fortune-Teller (74)

Mikhail Alexandrovich Vrubel
Tretyakov Gallery, Moscow

$53\frac{1}{2} \times 33\frac{7}{8}$ in. (135.5 \times 86.5 cm.)



xii **Portrait of the Writer Feodor Mikhailovich Dostoyevsky** (55)

Vasily Grigoryevich Perov

Tretyakov Gallery, Moscow

$59 \times 51\frac{1}{8}$ in. (99 \times 80.5 cm.)





xiv 1919; The Alarm (85)

Kuzma Sergeyevich Petrov-Vodkin
Russian Museum, Leningrad

67 × 54½ in. (170 × 137.5 cm.)



xv **Moscow Loaves** (88)
Ilya Ivanovich Mashkov
Tretyakov Gallery, Moscow

$50\frac{3}{4} \times 57$ in. (129 \times 145 cm.)



xvi Collective Farm Threshing (103)

Arkady Alexandrovich Plastov

Russian Museum of Art, Kiev

$78\frac{3}{4} \times 150\frac{3}{8}$ in. (200 × 382 cm.)

GALLERY VIII

SOVIET ART

Kuzma Sergeyevich Petrov-Vodkin, 1878-1939

85 1919; THE ALARM. 1934-35

An incident of the Civil War.

67 by 54½ in. (170 by 137.5 cm.)

Lent by the Russian Museum, Leningrad

Kuzma Sergeyevich Petrov-Vodkin, 1878-1939

86 STILL LIFE: BIRD CHERRY IN A GLASS. 1932

28¾ by 25¾ in. (73 by 60.5 cm.)

Lent by the Russian Museum, Leningrad

Konstantin Fedorovich Yuon, 1875-1958

87 CUPOLA AND SWALLOWS. 1921

27⅔ by 34½ in. (71 by 89 cm.)

Lent by the Tretyakov Gallery, Moscow

Ilya Ivanovich Mashkov, 1881-1944

88 MOSCOW LOAVES. 1924

50⅔ by 57 in. (129 by 145 cm.)

Lent by the Tretyakov Gallery, Moscow

Mitrofan Borisovich Grekov, 1882-1934

89 OFF TO JOIN BUDENNY's DIVISION. 1923

A Cossack decides to join the Reds, 1919.

Oil on plywood. 14½ by 20½ in. (37 by 52 cm.)

Lent by the Tretyakov Gallery, Moscow

Boris Nikolayevich Yakovlev, born 1890

90 TRANSPORT COMING BACK TO NORMAL. 1923

Oil on wood. 59¾ by 55½ in. (100 by 140 cm.)

Lent by the Tretyakov Gallery, Moscow

Boris Vladmirovich Johanson, born 1893

- 91 COMMUNISTS UNDER CROSS-EXAMINATION. 1933

An incident in the Civil War which followed the Revolution.

83 by 109 $\frac{3}{4}$ in. (211 by 279 cm.)

Lent by the Tretyakov Gallery, Moscow

Sergei Vasilyevich Malyutin, 1859-1937

- 92 PORTRAIT OF THE WRITER DMITIRI ANDREYEVICH FURMANOV (1891-1926). 1922

32 $\frac{1}{2}$ by 27 $\frac{7}{8}$ in. (82 by 71 cm.)

Lent by the Tretyakov Gallery, Moscow

Mikhail Vasilyevich Nesterov, 1862-1942

- 93 PORTRAIT OF THE SURGEON SERGEI SERGEYEVICH YUDIN (1891-1954). 1935

52 by 59 in. (81 by 99 cm.)

Lent by the Tretyakov Gallery, Moscow

Pavel Dmitrievich Korin, born 1892

- 94 PORTRAIT OF THE ARTIST MICHAEL VASILYEVICH NESTEROV (1862-1942). 1959

43 $\frac{1}{4}$ by 43 $\frac{1}{4}$ in. (110 by 110 cm.)

Lent by the Tretyakov Gallery, Moscow

Mikhail Vasilyevich Nesterov, 1862-1942

- 95 PORTRAIT OF THE ACADEMICIAN ALEXEI NIKOLAYEVICH SEVERTSOV (1866-1936). 1934

30 $\frac{5}{8}$ by 37 $\frac{3}{4}$ in. (78 by 96 cm.)

Lent by the Tretyakov Gallery, Moscow

GALLERY IX

SOVIET ART

Peter Petrovich Konchalovsky, 1876-1956

- 96 STILL LIFE: CAPERCAILZIE. 1959

42 $\frac{1}{8}$ by 62 $\frac{1}{8}$ in. (107 by 158 cm.)

Lent by the Tretyakov Gallery, Moscow

Alexander Alexandrovich Deineka, born 1899

97 THE DEFENCE OF PETROGRAD. 1928

Workmen were rallied when the Germans advanced in the early days of the Revolution.

85 by 159 $\frac{3}{8}$ in. (215 by 354 cm.)

Lent by the Central House of the Soviet Army, Moscow

Alexander Alexandrovich Deineka, born 1899

98 RELAY RACE. 1947

78 $\frac{3}{8}$ by 117 $\frac{5}{8}$ in. (199 by 299 cm.)

Lent by the Tretyakov Gallery, Moscow

Peter Petrovich Konchalovsky (1876-1956)

99 SELF-PORTRAIT. 1943

48 by 40 $\frac{1}{2}$ in. (122 by 103 cm.)

Lent by the Tretyakov Gallery, Moscow

Kukryniksy (pseudonym of the following three artists working in collaboration):

Mikhail Vasilyevich Kupriyanov, born 1903

Porfiry Nikitych Krylov, born 1902

Nikolai Alexandrovich Sokolov, born 1903

100 'THE END.' THE LAST DAYS OF HITLER'S STAFF IN THE REICHSCANCELLERY BUNKER. 1947-48

78 $\frac{3}{4}$ by 98 $\frac{3}{4}$ in. (200 by 251 cm.)

Lent by the Tretyakov Gallery, Moscow

Vladimir Nikolayevich Kostetsky, born 1905

101 THE RETURN. 1947

78 $\frac{3}{4}$ by 59 in. (200 by 150 cm.)

Lent by the Museum of Russian Art, Kiev

GALLERY X

SOVIET ART

Martiros Sergeyevich Saryan, born 1880

102 AUTUMN STILL LIFE. 1944

39 by 59 in. (101 by 151 cm.)

Lent by the artist

Arkady Alexandrovich Plastov, born 1893

- 103 COLLECTIVE FARM THRESHING. 1949

$78\frac{3}{4}$ by $150\frac{3}{8}$ in. (200 by 382 cm.)

Lent by the Russian Museum of Art, Kiev

1

Richard Gustavovich Uutmaa, born 1905

- 104 THE FISHING HARBOUR, TALLIN. 1947

$32\frac{1}{4}$ by 46 in. (82 by 117 cm.)

Lent by the Tretyakov Gallery, Moscow

Anatoly Pavlovich Levitin, born 1922

- 105 A WARM DAY. 1957

$74\frac{3}{4}$ by 48 in. (190 by 122 cm.)

Lent by the Leningrad District Society of Soviet Painters

Yury Ivanovich Pimenov, born 1903

- 105a DISTRICT OF TOMORROW. 1957

$45\frac{1}{4}$ by 55 in. (115 by 140 cm.)

Lent by the Office of Art Exhibitions and Panoramas

Janis Osis, born 1926

- 106 LATVIAN FISHERMAN. 1951

$54\frac{3}{4}$ by $81\frac{1}{8}$ in. (139.5 by 206.5 cm.)

Lent by the Museum of Latvian and Russian Art, Riga

Eduard Kalnins, born 1904

- 107 NEW SAILS. 1945

$57\frac{7}{8}$ by $68\frac{1}{8}$ in. (147 by 173 cm.)

Lent by the Museum of Latvian and Russian Art, Riga

Semen Afanasyevich Chuikov, born 1902

- 108 'MY NATIVE COUNTRY' (MOUNTAINS IN KIRGHIZIA). 1948

$25\frac{3}{4}$ by 32 in. (65.5 by 81 cm.)

Lent by the Tretyakov Gallery, Moscow

Semen Afanasyevich Chuikov, born 1902

109 MORNING. 1947

47½ by 59 in. (120 by 150 cm.)

Lent by the Tretyakov Gallery, Moscow

Martiros Sergeyevich Saryan, born 1880

110 RECEIVING GRAPES AT ASTARA POINT. 1933

25½ by 32 in. (65 by 81 cm.)

Lent by the Russian Museum, Leningrad

GALLERY XI

SOVIET ART

Boris Fedorovich Domashnikov, born 1924

111 NEAR MOSCOW. 1957

35 by 27½ in. (89 by 71 cm.)

Lent by the Department of Permanent and Travelling Exhibitions of the Art Depot of the U.S.S.R.

Georgi Grigoryevich Nissky, born 1903

112 LANDSCAPE IN BYELORUSSIA. 1947

50⅔ by 78¾ in. (128 by 200 cm.)

Lent by the Moscow State University

Sergei Vasilyevich Gerasimov, born 1885

113 AUTUMN APPROACHING. 1955

Oil on card. 19½ by 26¾ in. (50 by 68 cm.)

Lent by the Russian Museum, Leningrad

Vladimir Alexandrovich Serov, born 1910

114 DELEGATES FROM THE VILLAGES VISITING LENIN DURING THE REVOLUTION. 1950

23½ by 22¾ in. (60 by 58 cm.)

Lent by the Lenin Museum, Moscow

- Sergei Vasilyevich Gerasimov, born 1885**
- 115 SPRING MORNING.** 1953
Oil on card. $20\frac{1}{2}$ by $27\frac{1}{2}$ in. (52 by 70 cm.)
Lent by the Russian Museum, Leningrad
- Konstantin Fedorovich Yuon, 1875-1958**
- 116 MORNING IN INDUSTRIAL MOSCOW.** 1949
 $52\frac{3}{4}$ by $70\frac{7}{8}$ in. (134 by 180 cm.)
Lent by the Tretyakov Gallery, Moscow
- Vladimir Nikolayevich Gavrilov, born 1923**
- 117 AT DAWN: YOUNG GEOLOGISTS IN CAMP.** 1952
 $69\frac{1}{4}$ by $93\frac{5}{8}$ in. (176 by 238 cm.)
Lent by the Moscow State University
- Arkady Alexandrovich Plastov, born 1893**
- 118 THE TRACTOR DRIVER'S SUPPER.** 1951
83 by $66\frac{7}{8}$ in. (211 by 170 cm.)
Lent by the District Art Museum, Irkutsk
- Dmitri Konstantinovich Mochalski, born 1908**
- 119 EVENING AT A FIELD CAMP.** 1957. From a series *People of the Virgin Lands.*
 $24\frac{3}{4}$ by $31\frac{1}{2}$ in. (63 by 80 cm.)
Lent by the Office of Art Exhibitions and Panoramas
- Victor Vasilyevich Shatalin, born 1926**
- 120 'THROUGH VALLEYS AND OVER THE HILLS.'** 1957
The title is from a song popular with the revolutionary bands during the Civil War.
 $69\frac{1}{4}$ by $148\frac{3}{4}$ in. (176 by 378 cm.)
Lent by the Office of Art Exhibitions and Panoramas
- Yury Ivanovich Pimenov, born 1903**
- 121 APPLE BLOSSOM AND DEVASTATION.** 1957
Oil on plywood. $9\frac{5}{8}$ by $14\frac{1}{8}$ in. (24 by 36 cm.)
Lent by the Tretyakov Gallery, Moscow
- Yury Stanislavovich Podliasky, born 1924**
- 122 FROM THE COLLECTIVE FARM FIELDS.** 1951
46 by $81\frac{1}{8}$ in. (117 by 206 cm.)
Lent by the Museum of Latvian and Russian Art, Riga

BIOGRAPHICAL NOTES

AIVAZOVSKY, Ivan Konstantinovich 1817–1900

Landscape and marine painter. Born in Feodosia of Armenian nationality. Studied Academy of Arts 1853–59. Lived in the Crimea, travelled in the Caucasus and abroad. His house in Feodosia is now a museum.

ALEXEYEV, Feodor Yakovlevich 1753–1824

Painter of townscapes. The son of a watchman at the Academy of Science; studied Academy of Arts (1766–73), then lived and worked in Venice 1773–77. From 1779 worked as a theatrical decorator and from 1786 as painter at the theatre school, St. Petersburg. Made several journeys across Russia to paint views of Nikolayev, Kherson, Moscow, Voronezh and Orel. Taught perspective class at the Academy of Arts and exhibited there.

ARGUNOV, Ivan Petrovich 1727–1802

Portrait painter, a serf belonging to Count Sheremetev; studied under G. Grooth. His sons Nikolai and Yakov, painters, and Pavel Argunov, architect, studied under him, and he taught many other eighteenth century painters, including A. P. Losenko.

ARKHIPOV, Abram Efimovich 1862–1930

Painter of genre, portraits and landscape. Born in a peasant family; studied Moscow Art School 1877–83 and 1886–88, under Perov, Savrasov and others and from 1884 to 1886 at the Academy of Arts. Taught at the Moscow School and trained many of the greatest Soviet artists. Member of the *Peredvizhniki*, exhibited there and in *Mir Iskusstva*, etc. People's artist of the R.S.F.S.R.

BENOIS, Alexander Nikolayevich. Born 1870

Painter of historical subjects, illustrator and theatrical designer, art historian and critic. Studied law in the University of St. Petersburg 1890–94 and attended classes at the Academy of Arts 1887. One of the founders with Diaghilev of *Mir Iskusstva*.

BOROVIKOVSKY, Vladimir Lukich 1757–1825

Painter of religious compositions, portraits and miniatures. Born in the Ukraine, the son and pupil of an icon painter. Worked as a church decorator in Mirgorod. Had settled in St. Petersburg by 1790, where he was given advice by D. G. Levitsky and worked for a while under D. B. Lampi the elder. Exhibited at the Academy of Arts.

BRYULLOV, Karl Pavlovich 1799–1852

Painter of historical compositions and portraits; also painted genre subjects in water-colour. Studied under his father, a wood-carver; at the Academy of Arts 1809–21, and with A. I. Ivanov and others. Lived and worked in St. Petersburg and in Italy. Exhibited and taught at the Academy of Arts, where he had many pupils.

CHUIKOV, Semen Afanasyevich. Born 1902, Frunze, Kazakh S.S.R. Landscape and genre painter. A native of Kirghizia. Studied in the Turkestan Art School in Tashkent 1920 and in the Moscow Art Technical Institute 1921–24 and Art School 1924–30. Works in Frunze, Kirghizia and in Moscow. Taught in the Institute for Proletarian Art in Leningrad 1930–32 and in the Surikov Art Institute, Moscow, 1947–48. Takes part in All-Union and Republican Exhibitions. People's Artist of the R.S.F.S.R. and the Kirghiz S.S.R.

DEINEKA, Alexander Alexandrovich. Born 1899, Moscow

Painter of contemporary subjects, portraits, landscapes, decorations; has designed mosaics, posters, book illustrations; caricaturist and sculptor. Studied in the Kharkov Art School and in the Moscow Art and Technical Workshops 1921–25. Works in Moscow. Has been teaching since 1928. Author of a number of articles on monumental art. Contributed to *October* and many other exhibitions. Honoured Art Worker of the R.S.F.S.R.

DOMASHNIKOV, Boris Fedorovich. Born 1924, in Ufa, Bashkir S.S.R. Graduated from the theatre-art school in Ufa in 1950 in the painting class. Works in Ufa. Contributed to the All-Union Exhibition in 1957.

FEDOTOV, Pavel Andreyevich 1815–52

Genre and portrait painter and draughtsman. Graduated with the 1st Moscow Cadet Corps. While a Guards officer painted as an amateur and attended evening classes at the Academy of Arts. Retired in 1845 and devoted himself entirely to painting. Studied under Sauerweit in the class for battle painting and benefited by the advice of Bryullov.

GAVRILOV, Vladimir Nikolayevich. Born 1923

Painter of historical and contemporary subjects. Studied and works in Moscow.

GAY, Nikolai Nikolayevich 1831–94

Painter of historical and religious subjects, portraits, landscapes and illustrations. Studied at the Academy of Arts 1850–57 and was influenced by Bryullov and Ivanov. Studied mathematics at the Kiev and St. Petersburg Universities. Worked in Italy 1857–69 at first on a scholarship from the Academy; later lived and worked in St. Petersburg. In 1876 moved to the Ukraine, where he lived on his farm. Towards the end of his life he became a follower of Leo Tolstoy's teaching. Founder member of the Society for the Encouragement of Art.

GERASIMOV, Sergei Vasilyevich. Born 1885, Moscow

Painter of genre, historical subjects, still-life, illustrator, draughtsman and water-colourist. Studied in the Stroganov School 1901–07 and in the Moscow School of Art 1907–12. Works in Moscow, has been teaching since 1912, has taken part in *Mir Iskusstva* and later in important Soviet exhibitions. People's artist of the U.S.S.R.

GRABAR, Igor Emanuilovich. Born 1871

Landscape, history and portrait painter; art historian and critic; active in the care and restoration of ancient monuments. Member of the Academy of Science, U.S.S.R. Studied law at the University, St. Petersburg, 1889–93; art under Chistiakov; at the Academy of Arts (1894–96) under Repin; in Munich at the Azbé School (1896–98) where he afterwards taught. Member of *Mir Iskusstva* and exhibited in many other important exhibitions from 1920. People's artist of the U.S.S.R.

GREKOV, Mitrofan Borisovich 1882–1934, Moscow

Painter of battle pictures. Studied in the Odessa Art School 1899–1903 under Kasatkin; in the Academy of Art 1903–11 under Repin. Worked in Novocherkask and in Moscow. Fought as a volunteer in the Red Army cavalry.

IVANOV, Alexander Andreyevich 1806–58

Painter of historical and biblical subjects, landscapes, portraits and genre subjects. Studied at the Academy of Arts 1817–27 with his father and Egorov. Lived and worked in Italy 1830–57. Exhibited at the Academy of Arts.

IVANOV, Dmitry Ivanovich 1782–after 1810

Historical painter and engraver. Made an album of drawings of archaeological monuments on a journey through Russia. Studied at the Academy of Arts under Ugryumov.

IVANOV, Sergei Vasilyevich 1864–1910

Painter of genre and historical subjects, illustrator, lithographer and etcher. Studied at Moscow School of Art 1879–82 and 1884–85 and at the Academy of Arts 1882–84. Taught at the Stroganov School from 1899 and at the Moscow School 1900–10. Member of the *Perevizhniki*. Exhibited with *Mir Iskusstva* and many other societies.

JOHANSON, Boris Vladimirovich. Born 1893, Moscow

Painter of revolutionary historical subjects, genre and portraits. Studied under Kelin in the Moscow School of Art 1913–18. Works in Moscow. Has been teaching since 1931 and has taken part in many important exhibitions. Writer on art; People's Artist of the U.S.S.R.

KALNINS, Eduard. Born 1904, Riga, Latvian S.S.R.

Painter of landscape, seascape and genre. Studied in the Latvian Academy of Art 1922–32. Works in Riga. Teaches in the Latvian Academy. Has taken part in All-Union and Republican exhibitions. Honoured Art Worker of the Latvian S.S.R.

KASATKIN, Nikolai Alexeyevich 1859–1930

Painter of genre and subjects from the life of Russian workers, as well as portraits. Studied at the Moscow School 1873–83 under Perov and taught there 1894–1918 and in the school he founded himself, where he taught some of the most important Soviet artists. Member of *Peredvizhniki*, etc.

KIPRENSKY, Orest Adamovich 1782–1836

Portrait painter and draughtsman. Was the illegitimate son of a serf peasant woman. Gained his freedom and studied at the Academy of Arts 1788–1805. Worked in St. Petersburg, Moscow, Tver and in Italy on a scholarship 1816–23. Went to Italy again in 1828 and died there.

KONchalovsky, Peter Petrovich 1876–1956, Moscow

Painter of portraits, still-life, genre and theatrical decorations. Studied in Kharkov, at evening classes at the Stroganov School; at Julian's in Paris 1896–98; and at the Academy of Art 1898–1905. Worked in Moscow. Taught in Moscow and in Leningrad. Exhibited in various advanced groups during the Revolutionary period and later in Soviet exhibitions. People's artist of the R.S.F.S.R.

KORIN, Pavel Dmitrievich. Born 1892

Painter of portraits, historical subjects, landscapes and designs for mosaic. Also works as restorer. Studied in the icon painter's workshop in Palekh and in the Moscow School of Painting 1912–16; influenced by Nesterov. Works in Moscow. Has exhibited in most important exhibitions since 1933. Honoured Art Worker of the R.S.F.S.R.

KOROVIN, Konstantin Alexeyevich 1861–1939

Painter of portraits, landscape and theatrical *décor*. Studied at the Moscow School 1885–86 first architecture, then painting, under Savrasov and Polenov. Taught at the Stroganov School and at the Moscow School 1901–18. Exhibited with the *Peredvizhniki*, *Mir Iskusstva*, etc.

KOSTETSKY, Vladimir Nikolayevich. Born 1905, Kiev, Ukrainian S.S.R.

Painter of contemporary subjects. Studied in the Kiev Art Institute. Works and teaches in Kiev and takes part in All-Union and Republican exhibitions. Honoured Art Worker of the Ukrainian S.S.R.

KRAMSKOY, Ivan Nikolayevich 1837–87

Painter of portraits and historical subjects, writer on art. Studied from 1857 at the Academy of Arts but left in 1863 with thirteen others who refused to paint a subject from German mythology for a gold medal. Was one of the founders of the *Perevivzhniki*. Exhibited at the Academy of Arts. Taught at the Society for the Encouragement of Art where he had a great influence on Repin, Yaroshenko, Vasnetsov and others.

KUKRYNIKSY (pseudonym of the following three artists who began working together while still students).

KUPRYANOV, Mikhail Vasilyevich. Born 1903

KRYLOV, Porfiry Nikitych. Born 1902

SOKOLOV, Nikolai Alexandrovich. Born 1903, Moscow

Painters of revolutionary, historical and war subjects. Masters of satirical prints, political caricatures and posters and illustrators. Began exhibiting in 1932 and work in Moscow. People's artists of the R.S.F.S.R.

KUSTODIEV, Boris Mikhailovich 1878–1927

Painter of portraits and genre; illustrator and theatrical decorator; engraver and sculptor. Had drawing lessons with Vlasov in Astrahan 1894–96. Studied at the Academy of Art 1896–1903 under Repin. Member of *Mir Iskusstva*, New Society of Artists, etc.

LEVITAN, Isaak Ilyich 1860–1900

Landscape painter. Studied at the Moscow Art School from 1873–85 with Savrasov and Polenov and taught there from 1896. Member of the *Perevivzhniki*. Exhibited *Mir Iskusstva*, etc.

LEVITIN, Anatoly Pavlovich. Born 1922, Leningrad

Genre painter. Studied at the Academy of Art under Johanson. Works in Leningrad. Takes part in All-Union exhibitions.

LEVITSKY, Dmitry Grigoryevich 1735–1822

Portrait painter. Born in the Ukraine. Studied under his father, an engraver, and with Antropov from 1752 in Kiev and St. Petersburg. From 1771 directed the portrait painting class at the Academy of Arts and exhibited there.

LOSENKO, Anton Pavlovich 1737–73

Painter of historical subjects and portraits. Studied first under Argunov, then at the Academy of Arts, continued in Paris and worked in Rome. Was a distinguished teacher; compiled a treatise on human proportions. Director of the Academy of Arts from 1772.

MAKOVSKY, Vladimir Egorovich 1846–1920

Painter of genre and portraits, illustrator and etcher. Son of E. I. Makovsky, one of the founders of the Moscow painting school, which became the Moscow School of Painting and Sculpture, where he studied 1861–66. Taught there 1882–93 and at the Academy of Arts 1894–1918, where he trained many distinguished Soviet artists. Member of the *Peredvizhniki*, Academy of Arts, etc.

MALYUTIN, Sergei Vasilyevich 1859–1937, Moscow

Portrait and genre painter. Also worked in applied art, theatrical decoration and illustration. Exhibited with the *Peredvizhniki*, *Mir Iskusstva*, and from 1920 other important exhibitions.

MASHKOV, Ilya Ivanovich 1881–1944

Painter of still-life, landscape and occasional portraits. Studied in the Moscow School of Art 1900–09 under Pasternak, Serov, Korovin, etc. Took part in *Mir Iskusstva* and other advanced exhibitions such as the *Golden Fleece* and after 1920 in the principal Soviet exhibitions. Was active as a teacher. Honoured Art Worker of the R.S.F.S.R.

MOCHALSKI, Dmitri Konstantinovich. Born 1908, Moscow

Studied poster designing in Moscow 1925–29 and painting in the Academy of Art 1929–36. Works in Moscow and has taught there from 1937. Has exhibited from 1939.

NESTEROV, Mikhail Vasilyevich 1862–1942, Moscow

Painter at first of religious subjects, landscapes and decorations; later of portraits and genre. Studied at the Moscow School of Art 1877–80 and 1884–86 and in the Academy of Art 1880–82. Worked in Moscow, exhibited widely and wrote his reminiscences *Days of Long Ago*. Honoured Art Worker of the R.S.F.S.R.

NISSKY, Georgi Grigoryevich. Born 1903, Moscow

Landscape painter and engraver. Studied at Gomel and in Moscow 1923–30. Began exhibiting in 1930. Honoured Art Worker of the R.S.F.S.R.

Osis, Janis. Born 1926

Studied at the Latvian Academy of Art 1945–51 under Kalnins. Works in Riga.

PEROV, Vasily Grigoryevich 1833–82

Painter of genre, historical subjects and portraits. Natural son of Baron G. K. Kruegner. Studied at Arzamas under Stupin 1846–49 and at the Moscow School 1853–61; taught there 1871–82. Nesterov and Korovin were among his pupils. Founder member of the *Perevizhniki*.

PETROV-VODKIN, Kuzma Sergeyevich 1878–1939, Leningrad

Painter of genre, portraits, landscape, still-life and historical revolutionary subjects. Worked as a theatre decorator, illustrator and engraver. Studied in Samara, in the Stieglitz School in St. Petersburg 1896–98, in the Moscow Art School 1898–1903, under Levitan and Serov, etc., and in Munich at Azbé's 1904. Worked in Leningrad. Began teaching in 1910. Had a studio at the Academy of Art from 1918. Wrote his reminiscences. Exhibited widely, and with *Mir Iskusstva* and *Golden Fleece*. Honoured Art Worker of the R.S.F.S.R.

PIMENOV, Yury Ivanovich. Born 1903, Moscow

Painter of genre, theatrical designer, decorator, draughtsman and water-colourist. Studied in Moscow and works there. Has exhibited since the 1920s. Honoured Art Worker of the R.S.F.S.R.

PLASTOV, Arkady Alexandrovich. Born 1895, Moscow
Painter of genre, particularly of collective farm life, and illustrator.
Studied under Mashkov in Moscow 1912, attended the Stroganov
School for sculpture classes 1912–14 and the Moscow Art School
1914–17. Lives and works in Moscow and in the village of Prislon-
ikhe. Has exhibited since 1937.

PODLIASKY, Yury Stanislavovich. Born 1924, Leningrad
Landscape and genre painter. Studied at the Academy of Art under
Johanson and A. M. Gerasimov. Works in Leningrad and teaches
at the Academy. Exhibits widely.

REPIN, Ilya Efimovich 1844–1930
Painter of portraits, historical and genre subjects, draughtsman and
water-colourist. Born in Chuguyev in the Ukraine. First studied
under Bunakov and worked with icon painters. In 1863 studied at
the Society for the Encouragement of Art and from 1864–71 at the
Academy of Arts. Directed the class for history painting at the
Academy of Arts 1894–1907 where he had many distinguished
students. Member of the *Perevizhniki*. Wrote his reminiscences.

ROKOTOV, Feodor Stepanovich 1736–1808
Portrait painter. Born of peasant serf parents. Entered the Academy
of Arts 1760 and later started his own studio, where he had pupils.
Worked first in St. Petersburg and after 1765 in Moscow.

RYABUSHKIN, Andrei Petrovich 1861–1904
Painter of genre and historical subjects and illustrator. Studied at
the Moscow School under Perov and Sorokin and in the Academy
of Arts 1882–90.

SAVRASOV, Alexei Kondratyevich 1830–97
Landscape painter. Studied at the Moscow School 1848–50 and
taught there 1857–82 as director of the landscape class. Among
his pupils were Levitan, Korovin, etc. Founder member of the
Perevizhniki.

SARYAN, Martiros Sergeyevich. Born 1880, Erevan, Armenian S.S.R.

Painter of landscapes, still-life, portraits and theatrical decorations. Studied in the Moscow School of Art 1897–1903 under Pasternak, Korin, Vasnetsov, etc., and later under Serov. Works in Erevan, Armenian S.S.R. and in Moscow. Exhibited with the *Golden Fleece*, *Mir Iskusstva* and in important Soviet exhibitions. People's Artist of the Armenian S.S.R.

SEROV, Valentin Alexandrovich 1865–1911

Painter of portraits, landscape and historical genre, theatrical decorator, illustrator, lithographer and etcher. Born in St. Petersburg, son of the composer A. H. Serov. Studied under Repin 1874–75 and 1878–80 and at the Academy of Arts 1880–84 under Chistiakov. Taught at the Moscow School 1897–1909. Among his pupils were Yuon, Saryan, Petrov-Vodkin, etc. Member of the *Peredvizhniki*, *Mir Iskusstva*, etc.

SEROV, Vladimir Alexandrovich. Born 1910, Leningrad

Painter of historical revolutionary subjects, portraits and genre, and illustrator. Studied at the Academy of Arts 1927–54 under Savinsky and Brodsky. Worked in Leningrad and now in Moscow. Began exhibiting in the late 1930s. People's Artist of the R.S.F.S.R.

SHATALIN, Victor Vasilyevich. Born 1926, Kiev, Ukrainian S.S.R.

Painter of revolutionary and historical subjects.

SHCHEDRIN, Sylvester Feodosievich 1791–1850

Landscape painter. Son of the sculptor Feodosy Shchedrin and nephew of the eighteenth-century landscape painter, Semen Shchedrin. Studied at the Academy of Arts 1800–11, under M. Ivanov and F. Alexeyev. From 1818 worked in Italy, where he died.

SHISHKIN, Ivan Ivanovich 1832–98

Landscape painter and etcher. Studied at the Moscow School 1852–56 and at the Academy of Arts 1856–60, where he taught 1894–95. Founder member of the *Peredvizhniki*.

SURIKOV, Vasily Ivanovich 1848–1916

Painter of historical subjects, as well as portraits and landscapes (including water-colours). Born in Krasnoyarsk, Siberia, of a Cossack family. Studied at the Society for the Encouragement of Art 1869 under Dyakonov and at the Academy of Arts 1870–75 under Chistyakov. Member of the *Peredvizhniki*.

TROPININ, Vasily Andreyevich 1776–1857

Portrait and genre painter. Of peasant serf origin, he only received his freedom in 1823. Studied at the Academy of Arts 1793–1804 under Shchukin but did not complete his course. Lived and worked in the Ukraine and in Moscow. Was a member of the Moscow Art Society. Had a considerable influence on many Moscow artists and the art life of Moscow.

UUTMAA, Richard Gustavovich, Born 1905, Tallin, Estonian S.S.R. Landscape and genre painter. Graduated at the 'Pallas' Society Art School in Tartu in 1935. Works in Tallin and has taught in the Tallin Institute of Applied Art. Exhibits in All-Union and Republican exhibitions. Honoured Art Worker of the Estonian S.S.R.

VASILYEV, Feodor Alexandrovich 1850–73

Landscape painter. Studied and later exhibited at the Society for the Encouragement of Art and received advice from Shishkin.

VENETSIANOV, Alexei Gavrilovich 1780–1847

Painter of peasant genre subjects and portraits, etcher, lithographer and, in his early days, caricaturist. Began by working independently and later had lessons from Borovikovsky. In 1824 organized a school of painting in Safonkovo, Tver District. Gathered mainly peasants and serfs as pupils, and taught according to his own method, direct from nature. Had pupils also in St. Petersburg. Exhibited at the Academy of Arts.

VERESHCHAGIN, Vasily Vasilyevich 1842–1904

Painter of historical and battle subjects, genre and landscape. Studied at the Society for the Encouragement of Art 1861–63 and in Paris under Gérôme. Travelled in the Caucasus, Central Asia,

India, Syria, Palestine, America and Japan. Worked in Munich, Paris and Moscow. Took part in the Russian campaigns in Turkestan and in the Russo-Turkish war. Was killed in the explosion of a battleship at Port Arthur during the Russo-Japanese war. Left a number of literary works connected with his artistic activity. Exhibited at the Academy of Arts, the Society for the Encouragement of Art and held one-man exhibitions in St. Petersburg, Moscow and abroad.

VRUBEL, Mikhail Alexandrovich 1856–1910

Painter of imaginative subjects, portraits and *décor*; architectural and theatrical designer, draughtsman, illustrator and water-colourist. Studied at the Society for the Encouragement of Art and the Academy of Arts under Chistiakov 1880–84 after taking a degree in law at the University 1874–79. Exhibited with *Mir Iskusstva* and other groups.

YAROSHENKO, Nikolai Alexandrovich 1846–98

Genre and portrait painter. Was the first to create an image of the Russian worker. Studied under A. M. Volkov; in the Society for the Encouragement of Art School under Kramskoy; attended evening classes at the Academy of Arts 1867–74. Graduated from the Michael Artillery Academy in St. Petersburg in 1870. Worked at the ammunition factory there till 1892 when he retired in order 'to be free to paint'. Member of the *Peredvizhniki*. After the death of Kramskoy he became one of the leaders of the movement.

YABLONSKAYA, Tatyana Nilovna. Born 1917, Kiev, Ukraine S.S.R.
Genre painter. Studied under her father, a drawing master. Graduated at the Kiev Art Institute, where she afterwards started teaching. Works in Kiev, Ukrainian S.S.R. Takes part in All-Union and Republican exhibitions. Honoured Art Worker of the Ukrainian S.S.R.

YAKOVLEV, Boris Nikolayevich. Born 1890, Moscow

Landscape and still-life painter. Studied in the Moscow Art School 1915–18 under A. M. Vasnetsov and others, after graduating in the Geographical Department of the Faculty of Physics and Mathematics in the University of Moscow 1912–17. Works in

Moscow. Teacher since 1956 in the State Institute of Cinematography. Has exhibited in *Mir Iskusstva*, *Peredvizhniki* and important Soviet exhibitions. Honoured Art Worker of the R.S.F.S.R.

YUON, Konstantin Fedorovich. 1875–1958, Moscow
Painter of genre, landscape, portraits and theatre *décor* and engraver. Studied in the Moscow Art School 1894–98 under Kasatkin, Arkhipov, etc., and later in the studio of V. A. Serov 1899–1900. Worked in Moscow. Started an art school with J. D. Dudin in 1900. Conducted a painting studio in the Academy of Art. Art critic. Exhibited with the *Peredvizhniki*, *Mir Iskusstva*, and All-Union exhibitions. People's Artist of the U.S.S.R.

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